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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR. A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 24

February, 1971

Number 6

New Titles for Children and Young People

Adelman, Bob. On and Off the Street; by Bob Adelman and Susan Hall; photographs by Bob Adelman. Viking, 1970. 59p. \$3.95.

Ad 3-5 A photo-documentary of an interracial friendship. Vincent is black, Danny is white, and they happily race about their neighborhood and Central Park, talking, playing, squabbling, running. The dialogue, states the jacket, is what came spontaneously from the boys. When they join two other boys for a game of stoop ball, the text is printed in the style of a script. Danny, not good at the game, gets angry and cries, announces he won't play because Vincent is black. Vincent hits him. Shortly after that, Danny approaches Vincent, apologizes, and they go racing off again. There is a punch to the second part of the book, but the story up to that point seems aimless—genuine but diffuse.

Adoff, Arnold, ed. Brothers and Sisters; Modern Stories by Black Americans. Macmillan, 1970. 237p. \$5.95.

R 7- A selection of twenty short stories about black youth, varied in period, setting, style, and mood. They are chosen from a forty-year span of publication; some of the writers are young and comparatively little known, others as distinguished as Hughes, Wright, Bontemps, Brooks, and Ellison. Although there is humor in some of the stories, the anthology is serious in tone, some of the tales poignant (Fuller's "A Love Song for Seven Little Boys named Sam" or Hughes' "The Death of Tommy Grimes"). The book would be interesting in any case as a broad and vivid picture of black experience, but it is doubly impressive because of the discriminating literary judgment used in compilation.

Agle, Nan Hayden. My Animals and Me; photographs by Emily Hayden. Seabury, 1970. 119p. \$4.95.

R 3-5 Nan Agle has done for the young reader what Gerald Durrell has for the adult: produced the reminiscences of an animal lover in a book that has warmth, humor, and a mingling of family anecdotes and memories of beloved pets. The background is rural, the period just before the first world war, and the snapshots charming in their ordinariness. The writing is blithe and informal, the episodes flowing along with easy spontaneity.

Alexander, Lloyd. The Marvelous Misadventures of Sebastian. Dutton, 1970. 204p. Trade ed. \$5.95; Library ed. \$5.89 net.

Steeped in an eighteenth century atmosphere, the fanciful story of a

- R
4-6 young musician who, having lost his position because of the harshness of the Royal Treasurer of Hamelin-Loring, goes off to seek his fortune. Sebastian meets a princess in disguise and devotes himself to saving her from a fate worse than death; he is aided by a mysteriously omniscient people's hero; he acquires a perceptive cat, becomes a clown, is given a violin with magical powers; he is imprisoned and saves his own life and the throne of the princess by playing the violin until the villainous Regent dances to his death. The intricacy of plot, the humor and allusiveness of the writing, the exaggerated characterization, and the derring-do of romantic adventures are knit into a lively and elaborate tale that can be enjoyed for its action and appreciated for its subtler significance.
- Armstrong, William H. Barefoot in the Grass; The Story of Grandma Moses; illus. with reproductions of paintings by Grandma Moses. Doubleday, 1970. 96p. Trade ed. \$4.95; Library ed. \$5.70 net.
- M
7-9 A biography that is weak despite the interesting subject, quite full details on her life, and a background colored by period flavor. A hard-working farmer's wife, Anna Moses began her artistic career in her 70's, her paintings soon winning fame for their distinctive interpretation of the American rural scene she knew so well. The writing is heavy with rural idiom in the dialogue, laden with flowery phrases ("Was there a small voice whispering . . . Reproduce your world for it is beautiful. Was it a universal command, forever alive . . .?" or, ". . . as she went from room to room, spreading her own brand of brightness, made up of a mixture of duty, thrift, and a desire to please.") and committed to the use of quotation marks for quite ordinary words and phrases: "They gave substance and dimension to 'the stuff' of dreams and memory." or, ". . . among those who came to 'pay their last respects'."
- Ayer, Jacqueline. Little Silk; written and illus. by Jacqueline Ayer. Harcourt, 1970. 28p. Trade ed. \$4.50; Library ed. \$4.59 net.
- R
K-2 A century ago the little doll had lived in a home among green hills, loved by the Very First Mistress who had given her doll tiny cups of jasmine tea, painted her lovely silk face, and made her a red dress. Now Little Silk lay neglected in the closet of a Hong Kong apartment, longing for a child to take her out into the sunlit world. Carelessly carried, she is at last taken for a walk—and lost, but the old man who finds her takes the doll to a Small Child who gives Little Silk the love and attention she has so long missed. The sentiment is in the action, not the style, fortunately. It is gentle and poetic, but not sentimental. The illustrations and the description of the Hong Kong streets are vivid and busy.
- Babbitt, Natalie. The Something; written and illus. by Natalie Babbitt. Farrar, 1970. 31p. \$3.95.
- R
4-6 yrs Milo doesn't know what he's afraid of, just a Something in the night. His mother buys modeling clay to take his mind off his fear, and is convinced that Milo's absorption indicates great artistic talent. Milo pokes and prods, finally achieves a clay figure that is just what he imagines the Something to be: a girl. Since Milo is a hairy little cave dweller and the girl is a modern child, it is both amusing and significant that when they meet in dreams, each stoutly declares he is not afraid of the other. Having pinpointed his fear, Milo loses it and tells his mother he is bored with

the clay. A pithy story and a funny one, the illustrations of Milo's home a blithe melange of ancient and modern: the cave is furnished with beds and bedding, a candle on the night table, and a mother replete with curlers, flapping shoes, and a hat with flowers.

Baker, Betty. And One Was a Wooden Indian. Macmillan, 1970. 170p. \$4.95.

R
6-10 Set in the Southwest in the mid-nineteenth century, the story of a young Apache who has a first encounter with the white man. Hatilshay is unhappy about his weak eyesight, worried because his friend Turtlehead calls him a witch. He is cautious when a Papago brings him to the Yankee camp, but Turtlehead is terrified, sure that the stiffness in his body is due to the statue of the white-eyes, a statue that has taken away his health. Hatilshay is dubious but prepared to steal the image. In the course of the story, the cultural patterns of several tribes as well as the American-Indian relationship emerge as vividly as the patterns of Indian art. Hatilshay cannot see the omens that the conforming Turtlehead sees, but he finally realizes that it is his perception that has brought him to be called a witch; the wise old shaman of his tribe sees it too, and tells the younger man gently that this is the true vision of every shaman. The characters come alive, the story moves smoothly, the writing has humor and profundity.

Blume, Judy. Are You There God? It's Me, Margaret. Bradbury Press, 1970. 149p. \$4.50.

Ad
5-7 Margaret, eleven, has two problems, both of which she periodically discusses confidently in prayers that begin with the title words. Her father is Jewish, her mother is not; her father's mother dotes on Margaret, while her mother's parents have disowned their daughter. What religion shall she adhere to? (She tries attending both services, finds that God is not as real to her there.) Her second problem, and the dominant theme of the book, is that she and three boon companions are desperately anxious to begin menstruating and to exhibit mammary development. The writing style is lively, the concerns natural, and the problems are treated with both humor and sympathy, but the story is intense in its emphasis on the four girls' absorption in, and discussion of, menstruation and brassieres.

Branley, Franklyn Mansfield. Man in Space to the Moon; illus. by Louis S. Glanzman. T. Y. Crowell, 1970. 38p. \$3.75.

R
4-6 Clear, straightforward writing and labeled diagrams explain each step of the historic flight of Apollo 11. Prefaced by a brief recapitulation of the history of flight (controlled or manned) in outer space, the book describes each step in the maneuvering of the parts of the spacecraft, the problems of living in free fall (how the crew handled eating, sleeping, disposing of waste products, etc.), the stages of the landing, exploration, and return to earth. A chart giving data about space flights and an index are appended.

Byars, Betsy C. The Summer of the Swans; illus. by Ted CoConis. Viking, 1970. 142p. Trade ed. \$3.95; Library ed. \$3.77 net.

R
5-7 "Charlie, I'll tell you something," Sara confided, "This has been the worst summer of my life." Sara was fourteen, newly aware of her big feet and hands, happy one moment and miserable the next, thinking for the first time of her beloved small brother, Charlie, as retarded, con-

scious of her older sister's femininity. Her deepest scorn is reserved for Joe Melby, the boy who had taken Charlie's prized watch. Yet when Charlie is lost, a frantic Sara accepts Joe's offer to help hunt and is therefore doubly embarrassed when she learns that Joe had had nothing to do with it except to intervene and get the watch back to Charlie. They find the child, and Joe invites Sara to a party in a poignant scene that marks for her the end of total self-doubt. Like the swans she has seen, Sara will move from awkward flight to the confidence of being in her own element. The book has a fine balance in relationships, some sharp characterization and interaction, good dialogue, and only enough action to be a foil for the perceptive development of a situation.

Cavanah, Frances. When Americans Came to New Orleans; illus. by Frank Vaughn. Garrard, 1970. 95p. \$2.69.

M
4-5 A description of New Orleans in the early 1800's, based in part on the reminiscences of Charles Gayarré, who was nine years old in 1814 and living in the city because his plantation home was too far from a school. The text is fictionalized, the anecdotes about Charles' experiences interspersed with long and quite dry passages of information about the city, the Creoles, the Battle of New Orleans, Andrew Jackson and his wife, et cetera. The text is illustrated with mediocre drawings and interesting period prints, and is written in a flat style. There is historical interest in the events described, the setting is colorful, and the military details have inherent drama, but the dull style and fictionalized dialogue weaken the book. A glossary and an index are appended.

Charosh, Mannis. Straight Lines, Parallel Lines, Perpendicular Lines; illus. by Enrico Arno. T. Y. Crowell, 1970. 33p. \$3.75.

R
3-4 One of a new series of mathematics books for the young, each volume examining basic ideas and demonstrating patterns and relationships. Using string, a checker set and board, pencil, and paper, the reader can follow suggestions for investigating straight, parallel, and perpendicular lines. The text, brisk and straightforward, also points out some of the familiar objects that illustrate these phenomena: the edge of the table, the corner of a rug, the opposite sides of a blackboard. The illustrations, like the print, are large and clear, with good correlation between pictures and text.

Clymer, Eleanor (Lowenton). We Lived in the Almont; illus. by David K. Stone. Dutton, 1970. 102p. Trade ed. \$3.95; Library ed. \$3.91 net.

R
4-6 Linda tells the story herself, remembering with what joy her family moved from a dilapidated old building to the Almont. Once it had been elegant, now it was neglected, but her father felt it would be much easier to superintend and the whole family enjoyed the space of their apartment. In this milieu lives a small group of varied and perceptively delineated tenants, one of whom is the Plant Lady, from whose basement overflow Linda steals a guitar. When the announcement comes that the Almont has been sold, Linda frantically tells her mother—who has found the instrument—that the Plant Lady lent it to her. Marched to the woman's apartment, Linda gulps out her thanks for the "loan." And the eccentric old woman at whom Linda has giggled teaches a lesson in charity. "Why, Linda," she says, "You misunderstood me. I didn't lend it to you. I gave

it to you." And then, with no other place to live, she goes to a Home. Thus endeth the Almont. There is no strong story line but this is a strong book, picturing with fidelity the concerns of a young adolescent and the small world of an urban apartment house.

Corcoran, Barbara. The Long Journey; illus. by Charles Robinson. Atheneum, 1970. 187p. \$4.95.

R
5-7 Laurie had lived, since her parents were killed in an accident, alone with her grandfather in a Montana ghost town. Thirteen, she was both thrilled and apprehensive when Grandpa, whose eyesight was failing rapidly, told her that she would have to ride to Butte to ask her uncle for help. Afraid of authority and institutions, Grandpa warned her to keep away from people, to tell nobody about their situation. Laurie's trip across the state by horseback is punctuated by interesting encounters, one with a tough vagabond, one with a friendly Indian boy, another with a warm, hospitable retired teacher. One way or another, Laurie copes with everything, always in believable fashion. The story has pace and suspense, memorable characters, an appealing heroine, and an ending that is both sensible and satisfying.

Dahl, Roald. Fantastic Mr. Fox; illus. by Donald Chaffin. Knopf, 1970. 62p. \$3.95.

Ad
3-4 Mr. Fox, his wife, and their four children lived in a hole on the hill, from which Mr. Fox went out each night to procure supper. His craftiness enraged the three mean men from whom he pilfered: Boggis, a fat man who ate chicken and dumplings three times a day; Bunce, a pot-bellied little man who ate only doughnuts stuffed with liver paste; Bean, thin and acid, who lived on cider. Determined to catch Mr. Fox, they excavated the hill, but the Fox family dug down to safety—and then, in a brilliant coup, Mr. Fox dug directly into the chicken house. All the displaced animals of the hill joined in the depredations on stores and held a banquet, while outside the excavation the three mean farmers waited—and waited—"And, so far as I know, they are still waiting." The story has action and a sprightly style, humor with a dollop of slapstick. It does not have the imaginative quality of Charlie and the Chocolate Factory, but the animals are appealing, and the broad humor mitigates the acidulous portrayal of the human characters.

Eiseman, Alberta. From Many Lands. Atheneum, 1970. 216p. illus. \$6.75.

Ad
7-10 Although capably written, this survey is not comprehensive; the text omits discussion of Puerto Ricans and Negroes as immigrant groups, only mentioning the latter in a few passing references. Separate chapters discuss major groups, giving background material about some of the reasons that people came to America, and there is, in the chapter entitled "Years of Transition," a description of the changes in attitude that led to the quota system of the National Origins Act of 1924, not repealed until the 1940's. Not as formal in style nor as full in treatment as the Greenleaf book reviewed below, but competent. A list of suggestions for further reading, a table of immigration figures (only for countries with 250,000 or more immigrants) and an index are appended.

Emery, Anne. The Sky Is Falling. Westminster, 1970. 159p. \$4.50.

NR
6-9 One reason Chris had transferred to another college was to get away from the swain who smoked pot and wanted her to join him. Coming to Evergreen State as a junior, she knew that her brother Steve (a graduate student) wouldn't have much time for her, but the last thing she expected was to find that brilliant, hard-working Steve was attending pot parties. At his insistence, Chris went to one; unhappy, she ran off just as a tragedy occurred: one girl, high on LSD, jumped from a window and died. To keep Chris quiet, one of the guests kidnapped her. She fought him off, escaped, and decided that she must stop protecting those who had been at the party, and tell all to the authorities. Steve, sobered by the tragedy, changed his mind about going into the Navy and enlisted for a four-year stint. There is also a new love interest, a steady chap who does not smoke pot. The message is clear, the intention good, but the implication of the story seems to be that all those who smoke pot are at least weak and at worst vicious, and the tie-in between pot-smoking and cowardice (Steve admits he is afraid of being killed, Chris assures him that he'd perform like anybody in combat) may rebuff some readers.

Fleming, Thomas J. The Golden Door; The Story of American Immigration. Grosset, 1970. 214p. illus. Trade ed. \$5.95; Library ed. \$5.99 net.

M
6-9 Neither as well-written nor as perceptive as the Eiseman book reviewed above, this history of immigration is heavily larded with names of individuals (not all indexed) and tends to perpetuate some of the stereotypes and derogatory epithets it decries. It also includes careless generalizations: speaking of the Nisei, "They got better marks in school than their white classmates." Most of the facts are here, but the banality of the writing and the poor arrangement of some of the material (The chapter "Deutschland in America" includes half a dozen pages on the Scandinavians) considerably weaken the book. A table of figures on immigration since 1820, a bibliography, and an index are appended.

Foster, Laura Louise. Keeping the Plants You Pick; written and illus. by Laura Louise Foster. T. Y. Crowell, 1970. 149p. \$4.95.

R
5-9 Meticulously detailed and delicately drawn, black and white pictures of plants and diagrams for preserving them are as attractive as they are informative. In a direct, competent text, the author gives instructions on methods of pressing or drying flowers, arranging them for collections or for ornamental use, and caring for them. The instructions for all procedures are full and explicit, with frequent suggestions for alternate materials or for artistic results. A list of field guides, a list of sources for seed catalogs, and an index are appended.

Franchere, Ruth. Cesar Chavez; illus. by Earl Thollander. T. Y. Crowell, 1970. 42p. \$3.75.

R
2-4 A simply written biography of the Mexican-American labor leader. In direct, matter-of-fact style the author describes the plight of the Chavez family when they had to give up their farm during the depression and turn to migrant labor, learning the bitter facts about the poor housing, low pay, and inadequate schooling. Cesar Chavez, after serving in the Navy, joined the Community Service Organization to help improve the lot of the farm worker, and went on to found the National Farm Workers Association, the labor group that instituted the massive strike and boycott of the Delano vineyards.

Francois, Andre. You Are Ri-di-cu-lous; written and illus. by Andre Francois. Pantheon, 1970. 31p. \$3.95.

M 4-6 yrs "I'm Mr. Punch, and who are you?" "I'm Mister Poo, and how do you do?" Pudding-faced Mr. Poo, rotund and soberly clad, engages in a contest of insults with Punch, varied by nonsensical boasts. They they confront a two-headed dragon who, offended, swallows them both. A Poo hat on one head, a Punch cap on the other, the dragon heads burst into laughter: "You are ri-di-cu-lous." The illustrations are stiff but probably appealing to small children because of their silliness; the text has the same slapstick quality.

Gage, Wilson. Mike's Toads; illus. by Glen Rounds. World, 1970. 93p. Trade ed. \$4.50; Library ed. \$4.28 net.

R 3-5 Mike knew from experience that it wasn't wise to proffer other people's help without consulting them, but he had thoughtlessly done it again. A friend of his brother's had asked if David would care for his pet toads while he was away. Of course he would, Mike said—but he'd forgotten that David was going to camp, and he himself was saddled with the responsibility. His small catastrophes are entertaining, and the story—written in an easy, natural style—incorporates information unobtrusively. The outcome is satisfying, the relationships and dialogue felicitous.

Gardner, Richard A. The Boys and Girls Book about Divorce; illus. by Alfred Lowenheim. Science House, 1970. 159p. \$7.95.

Ad 4-6 Written by a child psychiatrist, this is intended as a guide (and presumably, a comfort) to the child whose parents are being divorced or have been divorced. A preface addressed to parents emphasizes the fact that the author is going to pull no punches: there are parents who do not love their children or who neglect them. The text, written simply enough for the middle-grades child, stresses the fact that divorce is not the child's fault, the fact that one is not unlovable because a parent or parents fail to give love, that there are things the child can do to improve his own situation and emotions, and that dreaming of a parental reunion is not one of these things. Although immensely repetitive, the book gives common-sense advice, save for occasional statements with which a reader may take issue. For example, "It also makes a child feel better if he knows that his mother may someday marry again."

Goble, Paul. Red Hawk's Account of Custer's Last Battle; written and illus. by Paul and Dorothy Goble. Pantheon, 1970. 59p. \$4.50.

R 5-7 Poster-bright, small figures against clean white are sharply delineated and effective, complementing the stark, straightforward reporting of Red Hawk, a fifteen-year-old Sioux who fought against Custer at Little Big Horn. The Indian victory was definitive, but the Indian's fight was hopeless: "Once all the earth was ours; now there is only a small piece left which the White Men did not want." The historical details and most of the combatants are authentic; Red Hawk is a fictional character. The style is excellent, the text precise and dramatic. A list of sources and a list of suggested further readings are appended.

Gorodetzky, Charles W. What You Should Know about Drugs; by Charles W. Gorodetzky and Samuel T. Christian. Harcourt, 1970. 121p. illus. \$4.95.

R
5- Although this gives enough coverage to be useful to adults, it is so simply written that it serves as an excellent source of information for the young reader. Separate chapters describe the origins, effects, uses, and abuses of narcotics, marijuana, hallucinogens, sedatives, stimulants, alcohol, and organic solvents such as those found in glue. The tone is dispassionate, the style straightforward. Tables give the generic, trade, and slang names for stimulants and sedatives; a glossary of terms and a relative index are appended.

Greenleaf, Barbara Kaye. America Fever; The Story of American Immigration. Four Winds, 1970. 288p. illus. Trade ed. \$5.95; Library ed. \$5.38 net.

R
7- An excellent study of immigration, sharply examining the causes of immigration and pointing out that many of the first settlers were redemptioners, slaves, deported convicts, and indentured servants, that whatever the motives or mores of the immigrants they had to accept the English language and customs of the first colonists. Lucidly written, the book is more profound and comprehensive than Eiseman's From Many Lands, reviewed above. A bibliography and an index are appended.

Grossman, Barney. Black Means . . .; by Barney Grossman with Gladys Groom and the pupils of P.S. 150, The Bronx, New York; illus. by Charles Bible. Hill and Wang, 1970. 52p. \$3.95.

M
4-5 In a commendable effort to counteract the use of the word "black" to signify negative values or to imply unpleasant ones (the guy in the black hat is bad, is an example used in the preface) the authors have reached so far as to be contrived. To say, "Black is as good as having your mother tuck you into bed," has no more real meaning than "White is as good as having your mother tuck you into bed," or "Blue is as good as having your mother tuck you into bed." The series of pictures that bear such captions are attractive, strong and realistic. Some of the captions have vigor and validity, but the level of concept is erratic.

Harrison, C. William. Wildlife. Messner, 1970. 190p. illus. Trade ed. \$3.95; Library ed. \$3.64 net.

M
7-9 A book that gives a great deal of information, but—since it covers so much material—is superficial in treatment. Separate chapters discuss evolution, ancient animals, the animal kingdom (classification and distribution), animals in science and medicine, zoo animals, et cetera. The first chapter is a fictional account of a girl (Zara, She Who Speaks the Language of the Animals) who tames a grey wolf and is desolate when one of the men of her tribe kills the beast. There is much that is interesting, and the book pleads for conservation and an awareness of ecological balance, but it seems compartmentalized, each chapter reading like a short magazine article. The appended lists are varied and not always complete: "The Origin of Domestic Animals" does not include the horse, for example. Other lists are "Animals Totally or Nearly Exterminated by Man," "The Ten Most Intelligent Animals," "Animals Mentioned in the Bible," "State Birds," "Products Derived from Wild and Domestic Animals" (cheese but not milk) and "Major National Parks and Nature Preserves of the World." A brief list of suggested further readings and an index are appended.

Hartman, Lou. The Monstrous Leathern Man; illus. by Paul Sagsoorian. Atheneum, 1970. 185p. \$5.25.

Ad 6-8 Resentful of the minor role he plays in the life of his important, famous father, fourteen-year-old Jonathan runs away while traveling with his parents. He has heard a story that piques his interest and heads for an old house that was once an inn. Welcomed by the elderly proprietor, Jon signs apprentice papers when he is promised that he will inherit the property. He becomes embroiled in old Peter's feud with the neighbors and discovers the answer to the mystery that first brought him to Happiness House. The beginning of the story is not very convincing, the end even less so, but the writing has pace and color, the atmosphere of eerie isolation is vividly evoked, and the story has suspense.

Hoban, Russell C. A Bargain for Frances; illus. by Lillian Hoban. Harper, 1970. 63p. (I Can Read Books) Trade ed. \$2.50; Library ed. \$2.57 net.

R 1-3 "Be careful," Mother warns as Frances (the endearing small badger of Bedtime for Frances) goes off to play with her friend Thelma. Frances remembers the times that she somehow got the worst of it, and she agrees to be careful. But it happens again: Frances has been yearning for a new tea set and is duped into buying an old one from Thelma, who uses the money to buy the very set Frances had wanted. But Frances uses her head, and by the end of the story she has the new tea set as well as Thelma's agreement that it is better to be friends than to have to be careful. The writing is blithe and natural, the situation familiar, the development satisfying. The book can be used for reading aloud as well as for independent readers, and the humor of the story obviates any hint of preaching.

Hoban, Tana. Shapes and Things. Macmillan, 1970. 29p. illus. \$4.95.

R 2-5 yrs Silhouette pictures, white on black pages, show clearly the shapes of familiar household objects, plus a few less familiar shapes such as a fish skeleton. On some pages the small child can see, large and page-filling, an outline of a telephone or a pail and shovel; on other pages the grouping of objects (materials for desk use, sewing equipment, or kitchen utensils) may inculcate principles of classification. The book, which has no text, is handsome as well as useful for encouraging observation.

Hoopes, Roy. What a Baseball Manager Does; by Roy and Spencer Hoopes. Day, 1970. 127p. illus. Trade ed. \$5.95; Library ed. \$4.97 net.

Ad 5-9 A good survey of the manager's role, giving a great deal of information and strategy. The text reviews some of the great managers of the past and present, then follows Ted Williams in his rookie year as manager of the Washington Senators: through spring training and financial negotiations, into the opening-day game and the long season that follows: taking a look at the club's record, etc. Some of the problems discussed are player-manager relations, road trips, the All Star break, dealing with umpires, deciding on the lineup, platooning, and giving signals. Some of the many photographs are uninformative, there is no index, and the writing—on the whole straightforward and matter-of-fact—has an occasional trite or awkward phrase, but the book gives a comprehensive report in great detail.

Klein, Aaron E. Threads of Life; Genetics From Aristotle to DNA. Natural History Press, 1970. 158p. illus. \$3.95.

R
7- An excellent account of the scientists whose work contributed to the body of knowledge that, accumulating over centuries, led to the discovery of DNA. Some of the earlier theorists were incorrect, yet their investigations led to further inquiry that advanced scientific knowledge about inherited characteristics and the mutability of species. Darwin's work and Mendel's research, to which the second and third chapters are devoted, are discussed in detail against the background of accepted fact and disputed theories; with the discovery of the microscope new avenues opened. The electron microscope contributed immeasurably to the genetic studies of contemporary scientists, and the identification of DNA as the hereditary substance was a catalyst for the structural breakthrough of Watson and Crick. Lucidly written, with material chronologically organized and handled with judicious balance between accomplished research and explanations of comparative or sequential theories. An index is appended.

Konigsburg, E. L. (George); written and illus. by E. L. Konigsburg. Atheneum, 1970. 152p. \$4.95.

R
6-9 George is Benjamin's alter ego, living inside him. Ben is a brilliant boy, fully aware that his mother doesn't want to hear about the imaginary George—but to Ben he is real, a constant companion and dear friend. Ben's younger brother believes, because George talks to him, too. Ben is upset by the fact that one of his teachers is courting his divorced mother, irritated because George is jealous of a school friendship, troubled by fears that he will be sent to live with his father and stepmother. As his schizophrenic symptoms become clear, he is sent to a psychiatrist—and the book ends on a cheerful note of recovery. Although the book deals with a serious problem, it is not somber. There is tenderness in Ben's relationships with his mother and brother, humor in the description of the sedate courtship, and contrast and action in a dramatic school problem in which Ben becomes involved. The characters are vividly portrayed, the writing style vigorous.

Kraus, Robert. Whose Mouse Are You? illus. by Jose Aruego. Macmillan, 1970. 28p. \$4.95.

R
2-5
yrs Very simply written, a question-and-answer book that moves from a wistful mood ("Whose mouse are you? Nobody's mouse. Where is your mother? Inside the cat.") to a happy affirmation of family love ("What will you do? Shake my mother out of the cat! . . . Now whose mouse are you? My mother's mouse, she loves me so.") The pattern includes mother, father, sister, new brother; the text has rhyme and rhythm, and can easily be memorized for "reading" alone. The pictures are big, so that the book can be used nicely for showing to a group of children.

Larsen, Peter. Boy of Dahomey; by Peter and Elaine Larsen; photographs by Peter Larsen. Dodd, 1970. 64p. Trade ed. \$3.50; Library ed. \$3.23 net.

Ad
3-4 Godonou prattles on about his village, a community of houses built on stilts in a lake, and about his family, in a now-familiar format: photographs and first-person text, with the immediate cultural pattern taking precedence but with some reference to history, the nearest big city, the educational system of the country, etc. Here there is less divergence from the immediate scene, in that dwellers of the lake village depend on the mainland for some things. The pictures vary—some fuzzy or uninfor-

mative, most of them clear and instructive. The writing style is not smooth, but it is direct, and the book gives some interesting facts about an unusual locale.

Lauber, Patricia. Who Discovered America? Settlers and Explorers of the New World Before the Time of Columbus. Random House, 1970. 128p. illus. \$4.95.

R
4-6 A good survey of the settlers and explorers of the new world, giving both facts and theories and distinguished by careful organization of material, a lively style, and interesting illustrations judiciously placed. The account begins with the Columbia expedition, then goes back to describe the Ice Age migrants, the spreading and varied Indian civilizations, the Viking settlements, the disputed evidence of other explorations, and the indisputable evidence of cultural diffusion. Throughout the book there is a vigorous sense of the challenge of archeological mysteries, and the study concludes with a summary statement. A selected bibliography and an index are appended.

Levitin, Sonia. Journey to America; illus. by Charles Robinson. Atheneum, 1970. 150p. Trade ed. \$4.25; Library ed. \$4.08 net.

R
5-7 Lisa Platt tells the story of a momentous year in her family's life. It had become dangerous for Jews in Germany, so Papa left his wife and daughters in Berlin in 1938 and went to America. When he could send for them, they were to leave everything behind and pretend to be going on a vacation. To keep little Annie quiet about their plans, Lisa sacrificed her favorite doll, and off they went on "vacation" to Zurich, where the long wait for passports was made more worrisome by Mama's illness, constant apprehension, and the tragic news of the Berlin massacre. Lisa's experiences at a refugee camp for children and her happier time staying with a Catholic family are vivid and poignant. This reads more like a documentary script than a novel, but it is a dramatic script, well-written and perceptive in describing the tensions and reactions of people in a situation of stress.

Lipsyte, Robert. Assignment: Sports. Harper, 1970. 157p. Trade ed. \$3.95; Library ed. \$3.79 net.

R
6-10 A compilation of articles, several of which have been previously published in The New York Times, for which the author is a sports columnist. It is expectable that he would write with competence and authority; what gives the book impact is its dramatic flair and a facility for quick and vivid character portrayals. The articles cover many sports, some little-known athletes and some as well known as Casey Stengel and Cassius Clay, vignettes from the 1968 Olympics, even a brief and poignant piece about a dog show.

Marr, John S. The Good Drug and the Bad Drug; illus. by Lynn Sweat. Evans, 1970. 43p. \$3.95.

NR
3-5 Diagrams illustrate a "good" drug and a "bad" drug as each travels through the human body. Although the text has no inaccuracies (save for some broad generalizations like, "When you become sick, your temperature is higher than normal.") it is written in a flat style, "written down" for the young. No specific drugs are cited, and—despite the prefatory

statement that "Because THE GOOD DRUG AND THE BAD DRUG is science and not a sermon, it will help you make up your mind about the drug scene."—the book has a sustained minatory tone. Neither a table of contents nor an index is included.

Meigs, Cornelia Lynde. Jane Addams; Pioneer for Social Justice. Little, 1970. 274p. \$5.95.

R
6-10 An excellent biography of the founder of Hull House, whose work inspired hundreds of followers and whose integrity won her international fame. Jane Addams had consistency and conviction, espousing unpopular causes if she deemed them just and accepting with equanimity the public censure expressed in the press. Her role as an instigator of social reform and corrective legislation, her participation in the battles for women's suffrage and world peace, her books, and her political acumen were no more impressive than was her gift for friendship. The writing has warmth and cohesion; it gives a vivid picture of an era. An index is appended.

Mendoza, George. The Marcel Marceau Alphabet Book; photographs by Milton H. Greene. Doubleday, 1970. 46p. \$5.95.

M
3-5 Fans of Marcel Marceau may enjoy seeing, in static photographs, evidence of his talent, but this is neither a successful alphabet book (some of the pictures exemplify objects, others physical actions, still others emotions) nor a stimulus to imagination. It consists of twenty-six black and white photographs of Marceau's sinuous body and white-painted face in poses that illustrate an ice-skater, a juggler, a tightrope walker or that capture—with varying degrees of success—such concepts as "wonderful," "happy," or "narrow."

Myers, Elisabeth P. Langston Hughes; Poet of His People; illus. by Russell Hoover. Garrard, 1970. 144p. \$2.59.

Ad
4-6 Written in a simple, rather bland style and illustrated with photographs and with realistic black and white drawings, an adequate biography of the late, great Negro writer. The first part of the book has a good deal of dialogue for which no source is cited, but the tone as a whole is straightforward and the text includes the major events of Hughes' life. An index is appended.

Parish, Peggy. Costumes to Make; illus. by Lynn Sweat. Macmillan, 1970. 111p. \$3.95.

R
4-6 A useful book that gives instructions for making very simple costumes, many of them using in part a basic commercial pattern and describing only the frills or accessories. For a toy soldier, for example, the costume is based on a pajama pattern, with instructions given for trim and for making a hat. While the step-by-step directions are clear, and the costumes uncomplicated, the user would need to be familiar with patterns and sewing. The text is divided into three parts: "Other Days, Other People," "Holidays" (Hallowe'en, Christmas, and Valentine's Day) and "Story-book Characters."

Pevsner, Stella. Footsteps on the Stairs; illus. by Barbara Seuling. Crown, 1970. 128p. \$3.95.

Ad
4-6 Chip and his friend Arnold had been experimenting with ESP and their interest in the occult made them eager to investigate the ghost that was supposed to haunt Maury's house. He'd just moved there, so they had to overcome his embarrassment about believing in ghosts—but they heard, too, the footsteps and felt the icy wind that blew in with them. The mystery is explained by a faulty wiring system that caused creaking boards and by a faulty fan. The book is well written, particularly in its dialogue, and the mystery—while a bit drawn out—is fairly convincing. The flaw of the book is in a competing secondary plot: Chip traps himself into taking swimming lessons and overcomes his fear of water with the help of another boy. This is tucked into the story with little cohesiveness, although the author draws a parallel between Chip's fear of water and the fear of ghosts.

Podendorf, Ila. Things Are Alike and Different; illus. by John Hawkinson. Children's Press, 1970. 47p. Trade ed. \$3.95; Library ed. \$2.96 net.

R
2-3 One of a series of books for very young children, using the process approach. Here the text describes the basic principle of classification, moving from observation of broad similarities and differences, and encouraging the child to observe the many criteria that may be employed. The illustrations are charming, but there are many instances in which they fail to clarify—or may even obscure—meaning. On one page, for example, a distinction is made between wingless animals in water and those not in water, and the symbol for water is omitted in the finest division on that page—which asks the reader to name the groups, the answer being given on the following page. Objects on the same page are not always in scale, and in some instances it is necessary to turn back to an earlier page, a minor handicap.

Podendorf, Ila. Toby on the Move; illus. by Roger Herrington. Children's Press, 1970. 48p. Trade ed. \$3.95; Library ed. \$2.96 net.

M
1-2 Like the title above, this is one of the "Stepping Into Science Series." Illustrated in pedestrian style, the book focuses on the process of observation, discussing some of the activities of a small boy (walking, swimming, crawling, et cetera) and comparing his prowess with that of other members of his family and with various animals. Anatomical characteristics are mentioned but not stressed in the body of the text, a final page asking such questions as, "Did you see the feet on the walkers and runners?", "Did you see the big back legs on some of the jumpers and hoppers?", "Did you see wings on the fliers?" The illustrations are not always helpful: the pictures showing Toby walking backward and forward, for example, do not make the difference clear. The text is, in some sequences, repetitive in pattern: "Toby can run. He can run faster than his father and his mother. His little sister cannot run as fast as Toby. But his big brother can run faster than any of them. No one in Toby's family can run as fast as a racehorse. Or as fast as a deer. Or as fast as a dog. Or as fast as an ostrich. Toby can run faster than his little lamb. He can run faster than a pig. He can run faster than a chicken."

Richter, Hans Peter. Friedrich; tr. from the German by Edite Kroll. Holt, 1970. 149p. \$4.50.

The Schneiders, who lived upstairs, were a quiet, friendly couple whose

- R 6-9 only child, Friedrich, was just the same age as the writer. Together the boys started school, played outdoors, shared their toys. But this was Germany in the 1930's, and the Schneiders were Jews. As Friedrich's friend tells the story, it is clear that he and his family—loyal to Hitler—are aware of the injustice in the series of degrading and then frightening incidents in the Schneider's lives, but their protests are mild and they cannot see the broader implications of such persecution. All of them are small, unimportant people, and it is this modest milieu that makes the horror, told almost ingenuously by the member of the Jungvolk, even sharper. The writing is calm, the episodic story a stark condemnation. A chronology that cites the decrees and regulations of the Nazi regime is appended.
- Robbins, Ruth. Taliesin and King Arthur; written and illus. by Ruth Robbins. Parnassus, 1970. 30p. Trade ed. \$3.75; Library ed. \$3.87 net.
- R 4-6 Ornately detailed and deftly composed illustrations show the small figures of a feudal court, stylized and romantic. The young poet Taliesin has come to Arthur's court at Caerlon, delighting the king and his retinue with strange tales and with his rare wisdom. At the Grand Contest of Poets on Christmas Eve, Taliesin tells the dramatic and magical story of his birth, King Arthur proclaims him the greatest bard of all, and the audience rejoices. The story mingles fact and legend, the style is poetic, and the tale within a tale should please readers addicted to folklore and legend.
- Sagarin, Mary. John Brown Russwurm; The Story of Freedom's Journal, Freedom's Journey. Lothrop, 1970. 160p. Trade ed. \$3.95; Library ed. \$3.78 net.
- R 7-10 Born in Jamaica of a white father and an unidentified black woman, John Russwurm was brought up by his father and sent to school in Canada at an early age. When the boy was fourteen, his father moved to Maine and married a white woman who was a loving mother to his illegitimate son and whose children fully accepted their new brother. A graduate of Bowdoin College in 1826, Russwurm became editor of Freedom's Journal, the first Negro newspaper in the United States. Its platform was the education of black youth, the need for public libraries, the abolition of slavery, the right to vote, and protest against colonization in Africa. Two years later, Russwurm changed his stand and became a colonist, eventually becoming governor of the Maryland Colony in Liberia, serving until his death in 1851. The writing style is adequate, the subject interesting both as a little-known figure in black history and as an important one in the turbulent early days of Liberian history. A bibliography and an index are appended.
- Samachson, Dorothy. The First Artists; by Dorothy and Joseph Samachson. Doubleday, 1970. 147p. illus. \$4.95.
- R 5-9 A competent survey of cave paintings and engravings, more extensive than the usual treatment of the subject. In addition to descriptions of such famous finds as Altamira and Lascaux, the authors discuss minor examples and they examine the work of cave artists of Australia, Africa and America as well as the more familiar European paintings, including styles, techniques, theories about significance, ethnographic parallels, and abstract or symbolic work. The photographs are good; a glossary and an index are appended; many pages are not numbered.
- Sandburg, Helga. Anna and the Buzzard; illus. by Brinton Turkle. Dutton, 1970. 37p. Trade ed. \$4.75; Library ed. \$4.70 net.

R
K-2 Based on an event in the author's childhood, a story that exemplifies for young children the theory of imprinting. Finding two baby buzzards in a cave, eight-year-old Anna took one home and begged her parents to be allowed to keep it. They were dubious about a buzzard as a pet, but Anna promised to do the extra chores and they were unable to resist her pleas. Scrubbed, and christened "Glory," the buzzard soon grew playful and tame, following Anna whenever it could and even winning the approbation of the rest of the family. When Glory grew large and dark-feathered, Papa warned, the bird would leave. "Go or come as you please, Glory," Anna whispered as the bird flew off. "It's up to you." Like other stories of tamed pets who go off when they become adult, this has a poignant note in closing, but it is otherwise factual rather than sentimental, simply told, and delightfully illustrated with tender, realistic drawings. In addition to the appeal of any animal story, it has pleasant family relationships.

Snyder, Zilpha Keatley. The Changeling; illus. by Alton Raible. Atheneum, 1970. 220p. \$5.25.

R
5-7 Everybody knew the Carsons. Disreputable and vagabond, they were always in trouble, always moving away from town and back. Ivy Carson was seven when she and Martha Abbott met, and for mousy Martha it was a glorious beginning of long friendship in which Ivy, wildly imaginative and firmly insisting she was a changeling, led in fanciful play—interspersed with some mischief. A natural dancer, Ivy was given the lead in a junior high play, and a jealous competitor made it appear that Ivy was the perpetrator of an act of vandalism. Although Martha's brother confessed that he and two others had been the culprits, Ivy left town. Only when she was a high school sophomore did Martha learn that Ivy was dancing in New York, and she became sharply aware that her own poise and popularity were due in large measure to the salubrious influence of Ivy's personality. The characterization is excellent, the writing style smooth and vigorous; although the ending seems a bit pat for a book of such vitality, the story as a whole has the same dramatic appeal as did The Egypt Game.

Sonneborn, Ruth A. Friday Night Is Papa Night; illus. by Emily A. McCully. Viking, 1970. 26p. Trade ed. \$3.00; Library ed. \$2.96 net.

R
K-2 Why, Pedro asked his mother, did Papa come home only on Friday night? Mama explained that Papa worked at two jobs to make enough money for his family, and that his work was far away. Satisfied, Pedro joined his older brothers and sister in the weekly preparation for Papa's coming. But Papa didn't arrive. Sadly they all went to bed, and then Pedro woke and looked out the window: Papa! The lights went on, and Papa—who had been with a sick friend—distributed small gifts. In the warmth and chatter and affection, Pedro decided again that Friday night was Papa night, the best time of the week. The structure is slight, but the story conveys a real feeling of family love, echoed in the illustrations of an attractive Puerto Rican family.

Spier, Peter, illus. The Erie Canal; illus. by Peter Spier. Doubleday, 1970. 31p. \$4.50.

R
4-6 The words of the rollicking song are the text; the illustrations follow a canal boat from Albany to Buffalo, the quiet stretches of water broken

by passengers calling from other boats, by visitors on the tow line, by locks and towns and peddlers and the recurring danger of a low bridge. Like Spier's London Bridge Is Falling Down, the pages have spacious scenes and small, busy people. The details are fascinating, often amusing, and faithful to the time and locale. A page of information about canal business and the musical notation for the song are appended; endpapers show, enticingly, a vista with locks in the four seasons of the year.

Wersba, Barbara. Run Softly, Go Fast. Atheneum, 1970. 205p. \$4.95.

Ad
8-10 As a study of the love-hate relationship between a father and a son, as seen by the son, this is perceptive; as a book it is slow-moving, a long monologue by David Marks, a nineteen-year-old who has rebelled against the parental rigidity of his father. Doted upon as a child, David had idolized his father. Now, living in the village with Maggie and smoking pot, he refuses all of his parents' attempts at reconciliation, only appearing when his father is in a hospital dying of cancer. Then, rather abruptly, as the book closes, David sees that there is another side to the story. Not as effective as Hentoff's I'm Really Dragged But Nothing Gets Me Down (reviewed in the January, 1969 issue) in which there is a dramatic sense of conflict between father and son.

Woods, George A. Vibrations. Harper, 1970. 164p. Trade ed. \$3.95; Library ed. \$4.11 net.

Ad
6-9 A boy of seventeen mulls through the night, in a rambling monologue, about his boyhood and his feelings of inadequacy; his feelings about the boy next door (akin to hero worship) who was killed in Vietnam; the shocking discovery (at the age of ten) that his mother was really a stepmother; the disadvantages of being an only child; thoughts on his relationship with his father, on God, on girls. A pastiche that has some humorous or nostalgic moments, but lacks direction or cohesiveness.

York, Carol Beach. Nothing Ever Happens Here. Hawthorn Books, 1970. 103p. \$3.95.

R
6-9 Elizabeth lived with her aunt and widowed father in an ordinary house on a quiet street in a dull town. Bored, she daydreamed of living in New York or San Francisco. The only thing that happened that summer was that new tenants moved into the apartment on the second floor. Big deal. But Mrs. Hollis was pathetically friendly, and Elizabeth realized that she and Mr. Hollis, old as they were, were deeply in love. Funny. Funny, too, that Ruby Hollis was so afraid of the two men who had appeared in town. When tragedy comes, Elizabeth shrinks with relief into the comfort of the dullness of her home. The author is most perceptive in her characterization of the women who build their lives on little things, of the triviality of their conversation, and of the careful facade that timid people build for their own solace. A truly touching book.

Bibliographies

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

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